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Again and again across the 2016 collection *Voicing Girlhood in Popular Music: Performance, Authority, Authenticity*, the volume's authors refer to girlhood as a state or site of "in-between-ness" — girlhood is liminality, becoming, a dynamic and malleable flashpoint for an aggrega-

tion of anxieties around development, sexuality, identity, and agency. As the volume's pre-colon title suggests, the study of girlhood is here united with the study of voice — another in-between. Voice exists in and as mediation between self and other, freighted with its own connotations of identity, subjectivity, authority, and audibility. The collection's dozen chapters (plus an introduction and afterword) make use of this doubled in-between-ness, thematizing it in prose arguments and realizing it in practice through contributions that form articulations, links, and a network — rather than a linear trajectory. In content, method, and form, this collection is enthusiastically multi-faceted and, as such, presents a valuable contribution to the emergent and robust scholarly literature around voice.

Voicing Girlhood in Popular Music is divided into four sections: "Voice and Agency," "Voice and Vocality," "Voice and Authenticity," and "Voice and Narrative." These sections roughly correspond to individual methodologies and research disciplines: ethnography and field/industry studies; vocal pedagogy, physiology, and close readings of voices themselves; cultural and media studies; and close formal readings of audiovisual texts. The authors of the volume come from a range of disciplines, backgrounds, and occupations, and this breadth of perspective is one of the volume's strengths.

Contributions from these authors move from the bodily to the hermeneutic, amateur to celebrity, the lived and literal to the theoretical. Barbara Fox DeMaio's chapter comes most clearly out of music pedagogy. It foregrounds physiology to demonstrate how historical attention to training male voices has

resulted in a relative dearth of knowledge around girls' singing through puberty; Diane Pecknold's subsequent chapter deals with vocal training as well, analyzing the "new girl voice" in early 2000s popular music. As Pecknold shows, the "new girl voice" was a norm of training, performance, and production that rendered an embodied echo of girlhood's cultural discursive baggage — bodily weakness, liminal sexuality, breathy naïveté. The chapters by Dana Gorzelany-Mostak, Morgan Blue, and Robynn Stilwell further elucidate how constructed, trained voices of girls operate meaningfully and affectively in media properties, with case studies of Jackie Evancho, Disney channel television stars, and *The Hunger Games* movie franchise. These chapters provide close readings of the texts themselves, as well as industrial analysis: how girl voices are made to move and make meaning across a variety of synergetic corporate properties. Gorzelany-Mostak's chapter on Jackie Evancho connects the singer's promotional strategies to fan reception in digital spaces. A reader can follow the thread of digital engagement to Kyra D. Gaunt's excellent contribution, which demonstrates how digital media link amateur and professional performance — sometimes harmfully. In particular, Gaunt traces the objectification and appropriation of Black girls' dance performances on the YouTube platform. The linkage of authenticity and voice threads throughout the volume as well, in particular through ethnographic chapters from authors Sarah Dougher, Lucy O'Brien, Lyn Mikel Brown, Dana Edell, and Marion Leonard. In these chapters, the authors engage with girls themselves — the voices of amateur musicians, fans, and industry personnel

become interlocutory evidence for how realities of contemporary girlhood are navigated and lived. Another thread analyzes aging as girlhood's obverse: for many authors, the sound of aging can be heard as a contrast to girl voice; chapters by Lori Burns and Alexandra Apolloni offer analyses of recordings, performances, and personae that help to shed light on constructions of girlhood voice through their dissolution, or through the performance of new alternatives.

A reader can easily apprehend thematic and methodological connections like these across the volume's chapters, but the process is made even more straightforward by the paratextual work of the editorial team, Jacqueline Warwick and Allison Adrian. Brief introductions to each section both summarize chapter contents and suggest trans-chapter thematic connections for a reader to pursue. This non-linear "choose your own scholarly adventure" affordance is reminiscent of digital hyperlinking in an analog format, and it puts the collection's themes on the surface, foregrounding them to readers as part of the material experience of engaging with the collection itself. However, a minor quibble can be made with another editorial choice: the volume has no collected section of references or works cited; individual authors seemed to have chosen whether to compile a list of references, or whether to simply include endnotes to their own chapters independently. As a result, it's difficult to engage with the collection's archive as a whole. This seems like a bewildering decision, in a volume that otherwise so thoughtfully engages with how its individual components might be encountered relationally by a reader.

In terms of its content, *Voicing Girl-*

hood is full of strong, productive, and provocative scholarship, and is particularly valuable as a *collection*, in the way that the contributions interface with one another; only a few critiques arise from consideration of it as a whole. Many chapters mention issues of race, especially how various contemporary constructions of girlhood and girl voice amplify rhetorics of “purity” and mitigate the perceptible presence of sexuality. These observations slot into well-rehearsed racist frames that map sexual innocence onto white femininity, defensively pitted against anxieties of highly sexualized Blackness. Some chapters address these issues head-on (see especially Kyra D. Gaunt’s chapter on YouTube, twerking, and appropriation), but overall they are rarely explicitly theorized, and almost never centred, even where such centring could have been productive. For example: how can histories of white protectionism help explain the paternalism of Jackie Evancho’s fans? If aging female performers’ voices are heard as “broken” or “damaged” (in contrast to an “unbroken” youthful ideal), how might race play a role in that formation of meaning? Considering that rock as a genre involves associations with whiteness, how does race complicate the ways that girls of colour relate to rock, and to the identity of “rock musician?”

The collection’s authors each grapple with girlhood as a denigrated category and construct, but overall could have incorporated more intersectional awareness, accounting for the way that whiteness might allow some girls particular forms of access and privilege, even as it constrains them and subjects them to modes of scorn and policing. And while many themes felt readily traceable across the volume (as

discussed above), discussions of race felt less unified; this could have been strengthened by shared theoretical frameworks — such as a productive dialogue between voice studies, girl studies, and critical race theory — or even by foregrounding race more in the sectional prefaces. That said, the questions and themes of race are present, just not prominent, across the collected work. More than a complete absence, the volume’s overall treatment of race is felt as a missed opportunity for greater actualization; with adjustments to some of the theoretical and editorial apparatus across the volume, *Voicing Girlhood* could have uniquely provided a strong intervention and would have been in more direct dialogue with emerging work on the close intertwining of the constructions of voice and race by scholars like Nina Sun Eidsheim (2019) and Jennifer Lynn Stoeber (2016).

For the most part, objects and phenomena analyzed in *Voicing Girlhood* are relatively contemporary to the book’s publication, rather than historical. Its case studies and figures lie largely within the 21st century, though many of the authors define and theorize girl voice in dialogue with scholars doing more explicitly historical work, including volume co-editor Jacqueline Warwick’s previous work on 1960s girl groups (see Warwick 2013; Stras 2011a, 2011b). That said, *Voicing Girlhood* does productively participate in ongoing — and very contemporary — scholarly conversations regarding voice, valuably centring around girlhood as a single site where voice (and with it, identity, subjectivity, and authority) is often heavily policed, scrutinized, ridiculed, and celebrated.

As Gayle Wald writes in her afterword,

a brief close reading of Judy Garland's iconic performance of "Over the Rainbow," the multifaceted project of *Voicing Girlhood* suggests ways in which "girlhood might be redefined and reigned — revoiced, if you like — outside of the strictures of biological imperative, cultural erasure, and social containment" (284). In its embrace of multiplicity and its scrupulous attention to the in-between, *Voicing Girlhood* foregrounds dialogue and scholarly conversation. This collection presents a variety of methodological models for engaging with contemporary objects of study and opens up pathways for new work. 🍀

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Author, ethnomusicologist, and musician Colin Harte spent seven years immersed in research, performance practice, interviews, analysis, and writing to bring his work on the Irish frame drum to fruition. This book describes the history and development of the *bodhrán* — now a fixture at many Irish instrumental music sessions — in a way that no other book has done. Given the growing popularity of Irish traditional music outside of Ireland, and the ubiquitous presence of instrumental sessions across Ireland and at many Irish pubs and Irish-themed festivals elsewhere in the world, the appearance of this book is both welcome and timely.

Following a brief introduction that establishes the importance and urgency of this ethnographic account, the four chapters of *The Bodhrán* take us through the history, innovations, playing techniques, and repertoire in a manner that is simultaneously intimate and broadly conceived. Chapter 1, "History of the Bodhrán," begins with the acknowledgment that melody is at the forefront of Irish music, noting that the bodhrán's peripheral status has relegated it to being the butt of jokes — just as the banjo is in bluegrass — even as it has moved from the outer edges of importance into a much more central role. Harte does an excellent job of discussing the challenging musical and social terrain that the bodhrán player must navigate at each performance. Drawing from histori-